

them. There have been cases in the courts dealing with the "adaptation," or stealing, of tunes for "popular song" purposes. If you observe carefully you will catch reminiscent strains in many of the popular songs which you sing. If you sing, "Rocked In the Cradle of the Deep," and then sing, "I'm Forever Chasing Rainbows," you will notice a basic resemblance; but that does not prove that "Rocked in the Cradle of the Deep" is itself original, its melody was originally taken from an Opus of Chopin. This is a practice which has been greatly extended of recent years.

The reason for the spread of this peculiar kind of dishonesty is to be found in the Jewish policy of "speeding up business." Ordinarily one play a week, and one or two new songs a season, was the limit of indulgence. But with the coming of the movies the "one play a week" plan has been smashed to smithereens. To get the people to pay their money every day, the programs are changed every day; and to get new plays every day, something must be cheapened. So with songs. The output is rushed to increase the income of money, and quality is sacrificed all round. There are not enough good songs in the world to supply a new one every week; not enough good plays in the world to supply a new movie every day; and so, what the songs and plays lack in worth, they make up in nastiness. In brief, nastiness is the constant quality on which the producers depend to "put across" mediocre songs and otherwise pointless plays. Nastiness is the condiment that goes with cheapness in songs and movies.

Artificial Popularity—How Attained

PLAGIARISM is the result of mediocre artists being spurred on by non-artistic promoters to produce something that can be dressed up with sufficient attractiveness to draw the public's money. But even plagiarism requires a little brains mixed with it, and when the rush of demand overwhelms the available brains, the lack is covered up by an elaborate covering of sensualism.

Men who are on the inside of the popular song business, and certain court records, all testify to the exact truth of these statements.

"But how do the Jews do it?" is a question often asked. The answer is, not public demand, nor artistic merit, nor musical ingenuity, nor poetic worth—no; the answer is simple salesmanship. The public doesn't choose, the public simply takes what is persistently thrust upon it. It is a system impossible to any other race but the Jews, for there is no other race that centers its whole interest on the sale. There is no other race that makes so startling a choice in favor of "getting" money to the exclusion of "making" money. Who for a moment would think seriously of using the terms "production" and "service" with reference to popular songs or motion pictures? Motion pictures in their higher reaches might have some claim on those terms—not the typical Jewish pictures, however; but the modern crop of popular songs, never! The terms "production" and "service" do not belong to the popular song industry at all, but the term "salesmanship" does, as the reader will presently see. It is well to remember that where there is only "salesmanship" without the other two qualities, the public is always the sufferer.

"Popularity," when interpreted by the Jews who manufacture jazz for the United States, means "familiarity," that's all. The theory is that a song need not possess merit as regards words or music to be successful. It can be "popularized" artificially by constant repetition, until it becomes familiarized to the public ear, and thus familiarized it becomes "successful."

How They Make You Sing the Stuff

THE principle is expressed in the words of the song, "Everybody's Doin' It." You go to the theater, and hear a song. Next day at lunch the café singer is singing the same song. Blaring phonographs used for advertising purposes blare out the same song at you as you pass on the street. You walk past an afternoon band concert in the park—the band is playing the same song. If you are a normal person you have a feeling that perhaps something has been going on in the world while you were engaged with your own affairs. The song—you say to yourself frankly—is silly and the music trivial; but you keep your opinion a secret, because, after all, "everybody's singin' it." Not long after you find yourself humming it. You go home, and your daughter is "practicing up" on the piece. It yells its way through your home and through your neighborhood and through your city and through your state until in sheer disgust, and in one day, the people pitch it bodily out-of-doors. But, behold, another song is waiting to take its place—a song fresh from Yiddish Tin Pan Alley. And the agony is repeated. *This occurs from 30 to 50 times a year.*

That is the principle—repeat it until it becomes familiar; that gives it the veneer of popularity.

Now, there is a method by which all this is done. Nothing "happens." It is like the "mob risings" which have been practiced in some of our cities—there is always a well-organized center that knows the technology of riot and knows exactly what it is doing. There is a way of making "revolution" as common and as familiar a thought as the movies and popular songs have made "vamps" and "harems" and "hooch" and "Hula"

Hula." The principle is the same—constant repetition for the purpose of familiarization.

More than one tune has been deliberately rejected by the public, has not been "liked," but the song-tinkers did not allow that little fact to intimidate them; they simply hammered it into the ears and memories of the public, knowing that "familiarization" was obtainable some time. "Whispering," for example, did not catch on for a long time. Long ago it used to be known as "Johnnie's Melody" because John Schoenberg wrote it—but finally it was driven home to its present popularity. There is this to say about it, it is far more deserving of its popularity than is 98 per cent of the so-called "popular" music.

Having the principle, then, that any song can be popularized by constant repetition, the Yiddish music purveyors go about their business very systematically.

The song is procured—by what means, it is not always possible to say. Perhaps one of the "staff" originates a catchy tune, or a girl who plays the church organ in a distant village sends in a pretty little melody. The girl's melody is, of course, sent back as unsuitable, but if it really had a heart of melody in it, a copy is kept and "adapted." In such ways are "ideas" procured.

Then there are plenty of Jewish musical comedies and vaudeville teams. A study of the vaudeville and musical comedy business will show it to be as distinctively Yiddish as are the movies and the popular song industry. So, the Jewish song publisher makes an arrangement with the Jewish manager of the musical comedy show. This arrangement provides that one or more of the song publisher's songs should be sung several times at every performance, in response to the applause and encores of a professional song boosters' clique which is always on hand for such purposes. This clique is paid for just as any other service might be paid for.

The night comes. The song is sung. Persistent applause. Sung again. More applause. Apparently

How Yiddish Song Factories Advertise

To Orchestra Leaders!
To Band Leaders!
To Live-wire Musicians in General!

"You like to play hits! The greatest and most sensational campaign ever put behind music is now in full sway. We're spending a bank-roll of a quarter of a million dollars (\$250,000.00) for the sole purpose of putting over these hits.

Sand Dunes . . . Fox Trot
The Vamp . . . Oriental Novelty Fox Trot
Lullaby Blues . . . Waltz Blues
My Baby's Arms . . . Fox Trot

"Sixty-four million readers will see our ads. Most of these readers are your patrons—they will want to dance to, and hear you play, these great hits.

"Cash in on our tip about the great campaign and make good old American dollars roll your way."

the song is a "hit." As the audience files out the lobby is echoing with the cries of Yiddish song vendors proclaiming the song of the evening to be "the big hit of the season," hundreds of copies being sold in the meanwhile.

That is the usual Broadway introduction.

The next step is to capture the "provinces"—the musical comedies and vaudeville acts playing within 100 miles of the metropolitan centers. Actors called "song pluggers" are engaged. The arrangement with them is that they will sing a particular song exclusively—give no other song a chance. The public pays to hear the actor sing; the manager pays to have him sing; the song publisher pays him to sing a certain song.

From theater to theater, from company to company, from artist to artist, the publishers' agents wend their way, making what terms they can to single artists, vaudeville teams or comedy companies for boosting a new song by giving it prominent place in the program.

There are also the "stag entertainers," the young men who go about to "parties" of one kind or another, offering amusement to the guests. This is a class of entertainer known only to the rich, but numerous enough. For instance, when the Prince of Wales toured America he was accompanied by a young man nicknamed "Rosie," of whose racial origin there need be no doubt. "Rosie" played the piano and by songs and antics beguiled the tedium of the royal journey. Well, young men of "Rosie's" sort are quite useful in advertising to select circles the latest product of the Yiddish song factories and they are, of course, regularly utilized for that purpose.

Orchestras, especially those of restaurants and dance-halls, are worked in the same way.

Get as many people singing and playing introductory renditions as you can: that is the method of gaining an artificial popularity by constant repetition.

The chances are that the song you are humming today is being hummed by you simply because you have performed heard it so often that it beats consciously within your brain.

These methods are subject to variation, of course. There was a great deal of "cutting" until the right Hebrew group survived, and then there was a great deal of "trust" method adopted. The Music Publishers' Association was organized by "Sime" Silberman and Maurice Goodman, and now all the Jewish song manufacturers are included in it. The organization has not changed any of the methods before used but has curtailed the expense. Moreover, it has served to relieve the public to this extent, that, instead of clinging to the one song paid for until the public positively gags on it, the vaudeville or movie performers now sing impartially the various songs of the various publishers forming the trust. More variety has been introduced, that is all. The same old commercialization continues.

The "Billboard" Scents Bad Faith

AS READERS of the studies of Jewish theatrical control, which appeared in this paper, will readily understand, the Jewish control of the popular song field means that all non-Jews are barred out. It would be next to impossible for the song of a non-Jew, however meritorious, to reach the public by the usual channels. The musical magazines, the musical critics, the musical managers, the music publishers, the music-hall owners, the majority of the performers are not only all Jews, but are Jews consciously banded together to keep out all others.

The dishonest methods practiced by the Yiddish controllers of this field have been such as to move the *Billboard*, the leading vaudeville publication, to refuse to print advertisements calling for song-poems. Perhaps the reader had seen such advertisements, suggesting that someone has a tune or a song-poem that will probably make a fortune if only sent to an address on Broadway or in the region of Tin Pan Alley. The *Billboard* says:

"No More Song Poem Ads Accepted.

"After investigating the business methods practiced by some Song Poem advertisers, the *Billboard* believes it to be to the best interest of its readers to eliminate the heading, 'Music and Words' under which Song Poem advertisements appeared, and hereafter, or until existing conditions are changed, the *Billboard* will not accept any more Song Poem advertising from any concern or person . . ."

Everywhere the "popular song" has been attacked by keen observers of social tendencies—but the attack has not been made intelligently. No public menace like this can be abolished without showing the public the source of it. Newspapers are now beginning to attack "jazz," "the vicious movies," "the disgraceful dance." Others attack the young folk who sing jazz, the people who patronize the objectionable movies, the throngs who indulge in indecent dancing. But all the time a small group of men are deliberately and systematically forcing jazz and movies and dances upon the country, spending hundreds of thousands in the effort and reaping millions of profits.

If these men were non-Jews, a multitude of fingers would be pointed toward them in identification and denunciation.

Because these men are Jews, they are allowed to go free.

You will stop these abuses when you point out the Jewish group behind them!

This Is a Clean-Up Job for the Jews

PEOPLE sometimes say, "Well, if you went after any other nationality, you could find just as much fault as with the Jews." Is there any other nationality on which you can fasten the responsibility for vile movies? Is there any other on which you can fasten the responsibility for the illicit liquor traffic? Has any other nationality control of the theater? In beginning action against the popular song trust, could the United States find anyone to indict besides Jewish song publishers, and could the United States Government lay less than 80 per cent of song control to one New York group alone?

If these things were not strictly Jewish in their origin, method and purpose, how could such statements be made?

Jews say, "Clean up among the Gentiles first, and then turn attention to us?" Will the Jews charge Gentile control of movies, popular songs, horse racing, baseball gambling, theaters, the illicit liquor traffic—will the Jews charge Gentile predominance in any line recognized by moralists today as dangerously menacing the public welfare?

The question is too big to be explained by prejudice. The facts are too challenging to be thrust aside as universal. It is a Jewish question, made such by a series of Jewish facts.

Not content with hedging life about on every side, from the gold that is used in business to the grain that is used in bread, Jewish influence enters your parlor and determines what you shall sing at your piano or hear upon your music reproducing machine. If you could put a tag marked "Jewish" on every part of your life that is Jew-controlled, you would be astonished at the showing.